

ARE YOU THE NEXT POLLY FAMOUS?
WANT TO BE IN THIS PROGRAM NEXT YEAR?
GET DISCOVERED!

<http://scit.stanford.edu> for more info

The cast and crew would like to extend their
SPECIAL THANKS
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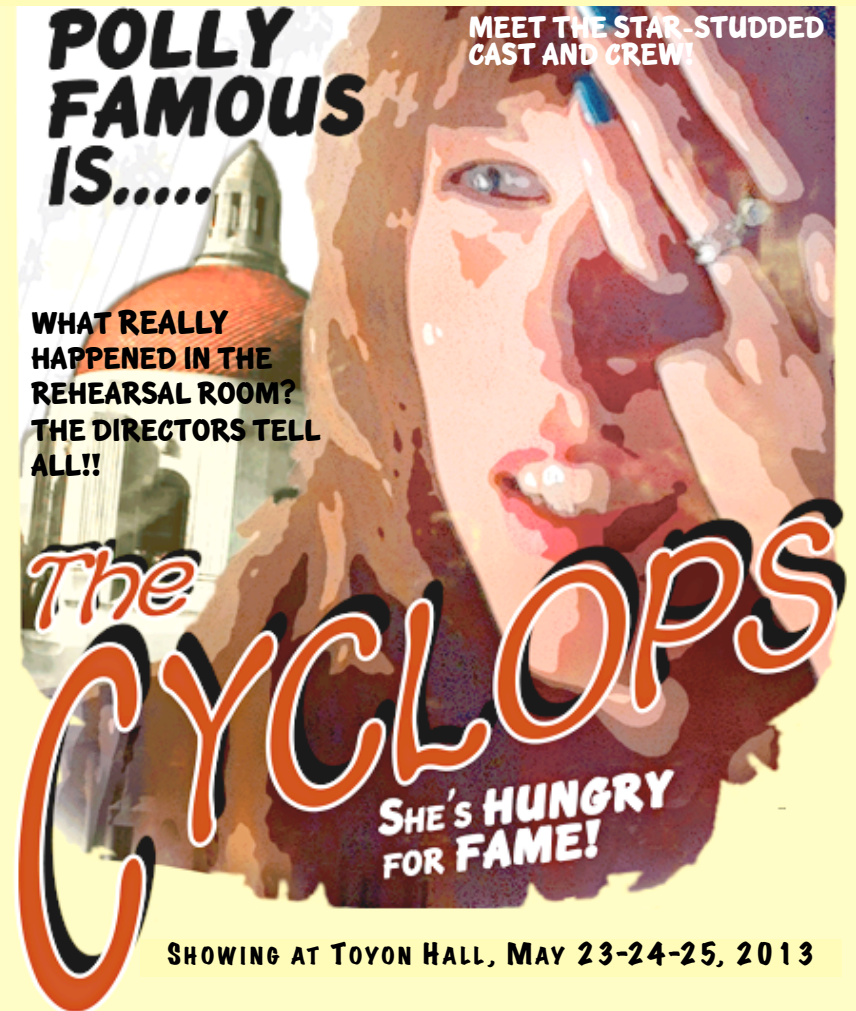
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A SCIT PRODUCTION, GENEROUSLY FUNDED BY THE STANFORD GSC, ASSU, VPGE, AND CLASSICS DEPARTMENT



SCIT Graduate Student Council ASSU VICE PROVOST OF GRADUATE EDUCATION STANFORD CLASSICS

★ **Hollywood** ★
May 2013 **minute!** ★ \$5.00



POLLY FAMOUS IS.....

MEET THE STAR-STUDDED CAST AND CREW!

WHAT REALLY HAPPENED IN THE REHEARSAL ROOM? THE DIRECTORS TELL ALL!!

The **CYCLOPS**

SHE'S HUNGRY FOR FAME!

SHOWING AT TOYON HALL, MAY 23-24-25, 2013

EXCLUSIVE TO THE MINUTE:
WE GO BACKSTAGE TO BRING YOU ALL THE DIRT ON THE LATEST SENSATION FROM STANFORD CLASSICS IN THEATER!

Polly Famous is... *The Cyclops!*

P L A Y E R S *in order of appearance*

Homer and the Rhapsody, <i>your hosts for the evening</i>	Keven Lanahan <i>and</i> Carolyn MacDonald
Polly Famous, <i>Hollywood starlet</i>	Rebecca Sansom
Brolenus & the Brahs, <i>her pool boys</i>	Michael Vang, Scott Arcenas Kevin Bagnall
The Chorus, <i>proud pledges of</i> <i>Delta-Kap and Phi-Oops</i>	Kate Kreindler, Anja Krieger, Nicole Nomany, Tyler Woods
Otis, <i>frontman of Otis & Us</i>	David Fifield
Brooklyn, <i>bridge specialist</i>	Alan Sheppard
Rufus Elpinorsky, <i>keytar</i>	Jacob Kovacs-Goodman
Thaddeus, <i>cowbell</i>	Derek DeRoche
Juri Lochos, <i>triangle</i>	David Driscoll
Iver, <i>banjo and harmonica</i>	Stephen Sansom
Mauvais Été, <i>ambient yodeling</i>	Sienna Kang

P R O D U C T I O N

Directors	Ava Shirazi <i>and</i> Hans Wietzke
Producer	Alan Sheppard
Set Design and Construction	Jacqueline Arthur-Montagne, Israel McMullin, Jon Weiland
Choreographer	Kate Kreindler
Costumer	Lisa Lowe
Lighting	Shu Yi Zhou, Mark Pyzyk, Jacqueline Arthur-Montagne
Stage Management	Jon Madorsky <i>and</i> Jamin Ball
Poster Design	Sarah Murray

T R A N S L A T I O N

Translators	Thea De Armond, Brian Bigio, Ludi Chow, Megan Daniels, David Driscoll, Anne Duray, Kate Kreindler, Anja Krieger, Carolyn MacDonald, Israel McMullin, Jacqueline Arthur - Montagne, Mark Pyzyk, Stephen Sansom, Alan Sheppard, Ava Shirazi, and Hans Wietzke
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Tyler L. Woods (Chorus)

Junior, Classics and Public Policy

This is Tyler's first year in SCIT. Being the reincarnation of Tiger Woods, he's excited to pursue his natural talent for acting in sex-crazed fantasies. Known as the pro-golfer of the acting community, Tyler is naturally playing the guy in the back with no name.

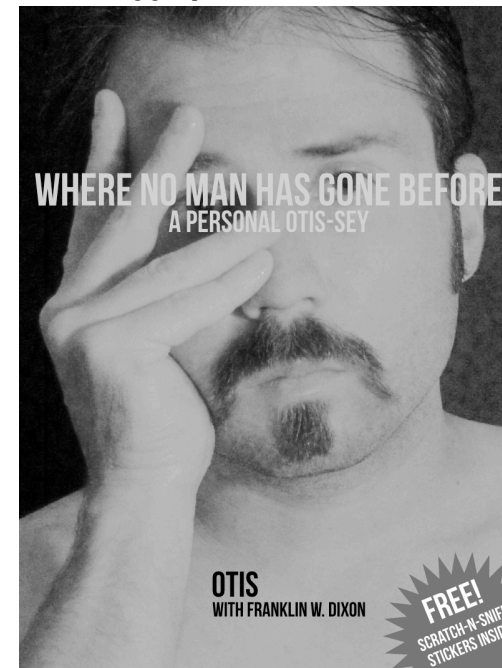
Shu Yi Zhou (Lights, Camera, Action!)

Senior, Classics & English

With power only Second-To-God to bring Toyon Hall from the Depths of Darkness to Coolly Calculated Dimness, Shu Yi is delighted to work with the talented everyones/things of SCIT on lighting and general production/mayhem in her inaugural year.

Coming soon to an independent bookseller near you!

A harrowing glimpse into the monster's boudoir...



Follow the Band!
otisandus.tumblr.com

A baffling look at the band's aesthetic...



Michael Vang (Brolenus)
Senior, Theater and Performance Studies
Queen.



Otis & Us mob Brolenus

Jon Weiland (Set Design and Construction)
2nd year PhD, Classics

This is the second year Jon has done the absolute minimum amount of work possible to still be considered a participant in SCIT. In the distant future if anyone asks him about SCIT, he plans to take way more credit and claim that it was all essentially his idea.

Hans Wietzke (Co-director with the *charmante* Ms. Shirazi)
4th year PhD, Classics

In this, his fourth year with SCIT, Hans opted to direct the merry mayhem, inspired by all the old timey movies he's watched downtown at the Stanford Theatre (some of his favorites: *Only Angels Have Wings*, *His Girl Friday*, *The Third Man*, *Dial M for Murder*-SEE these movies and BE enchanted, for the first time or the fifth!) Working with such a razzling, dazzling cast and crew has been the tops, and he'd like to thank them for bringing to the show so much pep, moxie, Up-and-at-'em! attitude, and schmaltz.

DIRECTORS' NOTE

Ava Shirazi and Hans Wietzke



Director Wietzke works with Otis & Us and Brolenus

"I LOVE WHERE YOU'RE GOING WITH THIS, DARLING! FINE MORAL MESSAGE!" So raves the deoculated starlet Polly Famous after watching a hipsterized version of Seneca's tragedy, *Thyestes*. In this context, of course, the line is meant as a joke: she has just played spectator to a campy send-up of savage and demented revenge. Otis' comic version of the tragedy strips away Seneca's stoic moralizing, elevating instead the play's sensational and visceral aspects. Such a mash-up of high-brow content and low-brow form is precisely what the Roman poet Horace warns against in his *Ars poetica*, even specifying the tragic feast of *Thyestes* as material unsuitable for comedic treatment.

Polly's assessment thus reveals more about her tastes, perhaps, than about the moral worth of our play-within-a-play. But with the *Cyclops* now fully realized, we can't help but reflect on Polly's words vis-à-vis our own production: what message, moral or otherwise, will you take from our play? What is even at stake in the *Cyclops*?

For four years SCIT translated the highly political Old Comedy of Aristophanes for a contemporary, Stanford audience. It's not that our previous plays endorsed any single political message, but for all

their zany crudeness, they, like their source material, explored questions about proper education, civic participation, and economic justice—all issues of perennial urgency for any society that defines itself as a democracy, be it ancient Athens or present-day America. This year, however, SCIT stepped away from the political world of Old Comedy and into the looking-glass wonderland of the satyr play.

Like Old Comedy, satyr plays were part of the cultural life of classical Athens, featuring in the annual theatrical competitions that celebrated Dionysus. Eschewing Old Comedy's parody of both social class and well known individuals, however, satyr plays presented Athenian audiences with a more fantastical vision, unhinged from historical time and space. The action typically followed a rambunctious chorus of satyrs—the bestial and sex-crazed companions of Dionysus—as they mixed with the likes of Odysseus and other heroes more at home on the austere stage of tragedy; hilarity ensued. The carnivalesque effect was intensified by the plays' performance context: tragedians composed a satyr play to cap a trilogy of tragedies, sometimes even rendering the satyr play as a comic reimagining of the tragic sequence. We can think of this confusion of high and low art, all fueled by the wine god's gifts, as Greek performance culture gleefully getting its wires crossed.

Lamentably, Euripides' *Cyclops*, dating to either 411 or 408 BCE, is the only satyr play that survives intact. The plot, spinning into comic burlesque the events of *Odyssey* book nine, will be familiar to many: Odysseus, on his way home from the Trojan War, finds himself trapped in the cave of the one-eyed ogre Polyphemus (whose name itself means 'of wide renown'). In Euripides as in Homer, Odysseus escapes by a three-part stratagem that entails intoxicating beverages, deceptive word-play, and extreme violence. Into this mix Euripides injects a wine-obsessed chorus of satyrs, led by Silenus. Although we have adapted the play for a modern audience, our translation and plot-structure are faithful to Euripides throughout, and we have been conscientious of ancient conventions in our dramaturgy. To explain one element that may otherwise puzzle first-time SCIT audience

Rebecca Autumn Sansom (Polly Famous)

Most Significant Other of Iver

Rebecca was lured into auditioning for SCIT by the promise of nachos. Now that she is Polly Famous her tour rider includes at least one meal per day from *Vegan or Not, Here I Come: A People's History of Barbecue*, 12 white doves placed back stage, twizzlers, purple urkel, and visine for her one remaining eye.

Stephen Sansom (Iver)

1st year PhD, Classics

When he is not marveling at the boundless possibilities of the C Major harmonica, Stephen spends his time drafting his dream-thesis, *Vegan or Not, Here I Come: A People's History of Barbecue*.

Alan Sheppard (Producer, Brooklyn)

3rd year PhD, Classics

Having discovered that he listens to 'hipster music' (thanks Shu Yi), Alan had no choice but to accept the role of bridge-specialist Brooklyn. He is still not sure what instrumental talents his character has to offer, but would like to think that it involves an air synth.

Ava Shirazi (Co-director with the Wonderful Mr. Wietzke)

2nd year PhD, Classics

With a second year of SCIT directorial experience to her name and a ravenous hunger for fame, Ava is happy to announce her next big gig in show biz: the all new Shirazi Collective in Traveling Theater (SCITT), coming to a playhouse near you! It's like Sophoclean tragedy meets Theater of the Absurd meets Funny Face! Goodbye Stanford, Hello World!



Director Shirazi in action

Jacqueline Arthur-Montagne (Set Design and Construction)

3rd year PhD, Classics

After two years of wowing audiences with her high heels and hemlines, Jackie has retired from the stage to pursue her passion for building (rather than dancing on) set pieces. You'll see her in the lighting booth this year, manning a spotlight and doing a shot of vodka for every missed line. This could get messy....

Sarah Murray (Poster Design)

6th year PhD, Classics

Sarah has been with SCIT since the beginning, and her contributions have included photography, graphic design, and puppet construction. Her final gift to SCIT will be negotiating Otis and Us' sponsorship deal with PBR.

Nicole Nomany (Chorus, Props)

Sophomore, Archaeology

This is Nicole's first year in SCIT and although she is amazed by all of the wacky hi-jinks that have occurred, she wouldn't change any of them for the world. She is also amazed that she is still given the opportunity to be onstage, given that she has crippling stage fright. Did anyone tell the directors that?

Mark Pyzyk (Lighting)

4th year PhD, Classics

After discovering that the role of artisan borscht lover had already been claimed by Rufus Elpinorsky, Mark turned to his second love, mood lighting.



Rebecca Sansom is...Polly Famous!

members: an obvious anatomical difference between the Bros and the Band mirrors the respective costuming conventions for satyrs and heroes on the ancient stage.

What you see on SCIT's stage, however, is also more than Euripides' *Cyclops*. We began this note, for instance, by reflecting on Polly's reaction to our play-within-a-play adaptation of the *Thyestes*. That work was written in the first century by the Roman philosopher Seneca, but its characters and plot are drawn from the same mythological universe that Odysseus and Polyphemus inhabit: the children of Atreus (our 'Young Hannibal') are Agamemnon, Greek commander-in-chief in the Trojan War, and Menelaus, cuckolded husband of Helen. To flesh out Polly Famous' backstory, SCIT integrated into her opening monologue several idylls by the third-century BCE poet Theocritus, which depict a bucolic Polyphemus musing on lost love.

This is all to introduce you to the historical form and mythological content that underlie SCIT's *Cyclops*. But let's get back to Polly: what is our 'fine moral message'? Maybe it's, simply, 'don't eat your guests.' But perhaps the thing to take away from the myth of the cyclops is not a lesson-to-be-learned but timeless characters: Polyphemus, whose pining and wretched fate remind us of the woes of the great Norma Desmond, or the dissembling and self-confident Odysseus, just a half step removed from the ironic and arrogant hipster you love to hate. We'd like to think that our time-warped *Cyclops* pits these literary stars against one another in a rematch of sorts—Hollywood, we all know, can make or break a star—and on SCIT's stage this is a contest for fame. Will it be Polly or Otis who claims the title of authentic artist? Who will be dismissed as a phony? Most important of all, which of them will win the louder applause of the audience? Admittedly, this year SCIT itself is tapping into that Tinseltown magic, bringing the silver screen to the Stanford stage: we're seeking both authenticity and applause. There's no business like show business!

TRANSLATOR'S NOTE

Mark Pyzyk



Translators Mark Pyzyk and Alan Sheppard

GOODNESS! SCIT~upstart organization swiftly becoming established institution~returns for a fifth season! In the process, as translators, we've tried to stay true to a number of principles that have served us solidly over the years. First among these has been a dedication to collective writing. The script of tonight's play was written (or depending on your preference, translated/ adapted/re-imagined/re-booted/re-mixed/mashed-up/transmogrified) by over a dozen individuals over the course of half a year.

A short description of the process. The first thing we did was vote on the year's play (for the first time, one by Aristophanes was not chosen). We then assigned blocs of lines to individuals or to pairs of translators. Solitary translation is the basic Lego brick of our script. Much of the initial translation was undertaken in the course of an intensive two day retreat at a spooky cabin on the banks of the Russian River. After agreeing on the most basic elements of the story, each person set to work on his or her own section. The setting was key, however, since much of the life and energy in the script was generated during that weekend in the woods. The yearly retreat remains the great churning cauldron in which freewheeling creativity and uniformity of vision are yoked together by SCIT's translators.

Keven Lenahan (Host, Chorus)

Sophomore BS, Electrical Engineering

This is Keven's first appearance in a SCIT show. Unlike Kevin Bagnall, he has not completely lost his mind yet, though he is getting closer and closer.

Lisa Lowe (Designer to the STARS*)

8th year theater professional, Costume Design

Now in her fourth season with SCIT, Lisa has come to specialize in creating (or tracking down) SCIT's more...esoteric...pieces. So far she has tackled cloud women, canine politicians, and human-sized luxury items. She hopes SCIT really brings it next year in the zany costume request department.

**SCIT Theater Artists, Rhapsodes, and Singers*

Carolyn MacDonald (Host, Chorus)

4th year PhD, Classics

After a brief flirtation with the legitimate theatre, Carolyn is tickled pink to be back for her fourth SCIT show. Her future plans include the rollicking Gold-Rush musical 'Pseudolus Goes West', and many sunny Sundays in the park with her favourite band member.

Jon Madorsky (Stage Manager, Publicity)

Junior, Classics

This is Jon's first year working on the SCIT crew, and we couldn't be more happy to have him on-board. What we enjoy most about Jon is his infinite kindness and endless humor. It's been an absolute joy working with him and his contributions to the production have been vital to its continued success.

Israel McMullin (Moneybags, Set Design and Construction)

2nd year PhD, Classics

Izzy returned to SCIT this year with more responsibility and authority than ever before. He has learned his lesson and won't be making that mistake again anytime soon.

Kate Kreindler (Chorus, Choreographer)

5th year PhD, Classics

Kate is happy to return to SCIT for a third year, largely because she utterly lacks shame. She is just glad there are no recordings allowed... wait, there are? S**t.

Jacob Kovacs-Goodman (Rufus Elpinorsky)

Senior, Classics

As a devotee of method acting, Jacob spent many a night this quarter drunkenly carousing on the rooftops of various seductive enchantresses. In Eastern Europe.



Band and Chorus rehearse 'Beef, Pork, Revenge Fantasy'

Anja Krieger (Chorus)

2nd year PhD, Classics

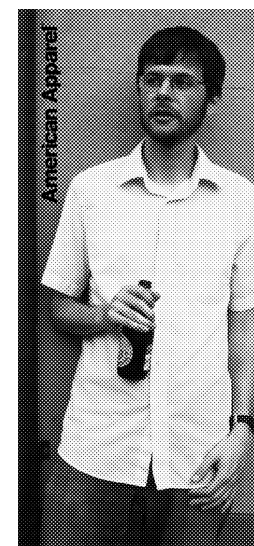
This is Anja's second year with SCIT and her first year on the stage. Because really, there's nothing better than performing raunchy lyrics on stage ~ especially if they let you wear talons.

We then spent months trimming and sculpting the play in a series of editing sessions. Where the original bits were translated in near solitude, the finished product was exposed to group scrutiny. Machete chops were combined with finely tuned scalpel nicks in order to fit the parts of the story together, to bring together the sensibility of individual translators with those of the group, and to make sure the play excited all the right reactions. Taking solitary labour (our most elemental stuff) and weaving it together into a more-or-less complete script was the end goal, and a version of tonight's script was the result. At that point, the script was out of the hands of the translators, moving into an entirely different stage of production, and into new hands.

What you will see tonight can be described no better than as democratic stagecraft by committee. Is it a catchy name? No. Does the term "by committee" inspire confidence in anyone but a dedicated anarcho-syndicalist or Stalinist? Again, no. But it does fully describe the unlikely witches' brew of unorthodox elements that SCIT has come to represent—a rotating cast of genuine amateurs who work together to produce good work for its own sake. We very much hope you enjoy the product that we translators have had a part in bringing forth.



Hippie dresses
39⁹⁹



Does this count as selling out? Hipster hotties Mauvais, Brooklyn, and Iver think not...

THE COMPANY

Scott Arcenas (First Brah)

2nd year PhD, Classics

Now in his second year in California, Scott is really getting in touch with his inner bro. Regrettably, he is still a Republican.

Kevin Bagnall (Second Brah)

Junior, Classics: Greek and Latin

For his long hair and general knowledge of all things Bro, Kevin was ruthlessly recruited to fill the role of “Brah #2” in this year’s SCIT show. Despite his character’s general air of aporia, Kevin is one of the foremost exponents of anacolutha.

Jamin Ball (Stage Manager, Publicity)

Junior, Management Science and Engineering

This is Jamin’s first year working with SCIT. Everyone in the cast feels honored to have Jamin managing their scenes, and his contributions have been endless.

Megan Daniels (Piano)

3rd year PhD, Classics

Megan continues to be amazing at the piano.

Derek DeRoche (Thaddeus)

Senior, Classics & French

Not only has Derek not acted in SCIT before this year, he has not even seen a SCIT show before. You can locate him by looking for the guy onstage who looks like he doesn’t know what’s going on.

David Driscoll (Juri Lochos)

3rd year PhD, Classics

After three years in SCIT, David finally has enough sides to form a triangle. Polygons beware! Quadrilateral, I’m coming for you!

David Fifield (Otis)

3rd year MS, Computer Science

David hopes to one day win the Tony award for Being On Time for Rehearsal.

Sienna Kang (Mauvais Été)

2nd year PhD, Classics

Sienna would like to thank SCIT for challenging her with the most difficult role of her life. Playing Mauvais was very demanding for Sienna, because she is neither pretentious nor inflated. Mauvais is someone who would live in Williamsburg, Brooklyn and spend summers in Budapest's District 8, while Sienna is much more likely to be found in more authentic neighborhoods, like Bushwick in Brooklyn or Gemmayzeh in Beirut. Mauvais claims that the Kyrgyz writer Chinghiz Aitmatov is her favorite author. However, Mauvais is someone who would have only read *Jamila*, a simple novella about love, while Sienna ardently believes Aitmatov's magnum opus is *The Day Lasts More than a Hundred Years*, a rich and complex novel that deals with existential themes of identity and loss.



Otis and Mauvais show the Bros the goods